

# MOZART

Urtext  
der Neuen  
Mozart-Ausgabe

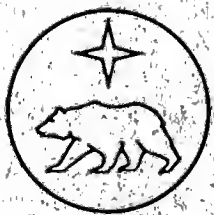
Urtext of the  
New Mozart  
Edition

Missa in C (»Dominicus-Messe«)

Missa in C major (»Dominicus Mass«)

KV 66

Partitur / Full Score



---

Bärenreiter

BA 4791

Carus 40.613/01

#### BESETZUNG

Soli: Sopran, Alt, Tenor, Baß; Chor: Sopran, Alt, Tenor, Baß;  
2 Oboen; 2 Hörner, 2 Clarintrompeten, 2 Trompeten, 3 Posaunen;  
Pauken; 2 Violinen, 2 Violen, Baß (Violoncello, Kontrabaß, Fagott);  
Orgel

Aufführungsdauer: ca. 43 Min.

Urtextausgabe aus: Wolfgang Amadeus Mozart, Neue Ausgabe  
sämtlicher Werke, in Verbindung mit den Mozartstädten Augsburg,  
Salzburg und Wien herausgegeben von der Internationalen Stif-  
tung Mozarteum Salzburg, Serie I, Werkgruppe 1, Abteilung 1:  
Messen – Band 1 (BA 4547), vorgelegt von Walter Senn.

Gemeinsame Edition Bärenreiter Kassel, Basel, London, New York  
und Carus-Verlag Stuttgart. Neben dieser Dirigierpartitur sind der  
Klavierauszug (BA 4791a/Carus 40.613/03) sowie das Auffüh-  
rungsmaterial (BA 4791/Carus 40.613) im Carus-Verlag erschienen,  
zu beziehen durch beide Verlage.

#### SCORING

Soli: Soprano, Alto, Tenor, Bass; Chorus: Soprano, Alto, Tenor, Bass;  
2 Oboes; 2 Horns, 2 Clarini, 2 Trumpets, 3 Trombones; Timpani;  
2 Violins, 2 Violas, Bass (Violoncello, Double Bass, Bassoon); Organ

Performance duration: ca. 43 min.

Urtext edition taken from: Wolfgang Amadeus Mozart, Neue Aus-  
gabe sämtlicher Werke, issued in association with the Mozart cities  
of Augsburg, Salzburg, and Vienna by the Internationale Stiftung  
Mozarteum Salzburg, Series I, Category 1, Section 1: Messen –  
Volume 1 (BA 4547), edited by Walter Senn.

Published jointly by Bärenreiter Kassel, Basel, London, New York  
and Carus-Verlag Stuttgart. In addition to the present full score,  
the vocal score (BA 4791a/Carus 40.613/03) and the performance  
material (BA 4791/Carus 40.613) are published by Carus-Verlag,  
available from both publishers.

© 1968 Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, Kassel

Alle Rechte vorbehalten / All rights reserved / 1990 / Printed in Germany

Vervielfältigungen jeglicher Art sind gesetzlich verboten. / Any unauthorized reproduction is prohibited by law.

Wolfgang Amadeus Mozart

Missa in C («Dominicus-Messe«)

Missa in C major («Dominicus Mass«)

KV 66

Herausgegeben von / Edited by  
Walter Senn

Partitur / Full Score



Bärenreiter BA 4791



Carus 40.613/01

67501 1557

# VORWORT

Für die erste feierliche Messe, die sein Jugendfreund P. Dominicus Hagenauer am 15. Oktober 1769 in der Stiftskirche St. Peter zu Salzburg feierte, schuf Mozart die festliche musikalische Umrahmung; dazu gehörte die Missa solemnis KV 66. Das Autograph, mit der Datierung *1769 in octobre*, hat die Orchesterbesetzung: zwei Clarini (in der Alten Mozart-Ausgabe irrtümlich *Trombe*), Pauken, zwei Violinen, Viola, Baß und Orgel. Zum Aufführungsmaterial von St. Peter gehören noch weitere Stimmen: je zwei Oboen, Hörner und Trompeten. Oboe I und II (1. Seite) sind von Leopold, Oboe II (ab 2. Seite), Corno I, II und Tromba I von Wolfgang und Tromba II, die nur die Pauken in der Oberoktav verdoppelt, von einem Kopisten geschrieben. Die Bemerkung auf der Orgelstimme, *Ad Chorum Monasterii St. Peter, 1776* – die Jahreszahl bezieht sich auf den Ankauf der Noten –, führte zur irrtümlichen Annahme, daß die reichere Instrumentierung in diese Zeit falle. Die Handschrift Wolfgangs bestätigt jedoch eindeutig, daß die Noten nach der Fertigstellung der Partitur geschrieben sind. Das Stimmenexemplar von St. Peter war für die Uraufführung des Werkes bestimmt; dies beweisen u. a. einige Tempoangaben, die von der Hand Leopold Mozarts sowohl im Autograph als auch in den Stimmen ergänzt sind. Daß die im Autograph nicht eingetragenen, in St. Peter vorhandenen Stimmen nicht etwa als eine ad-libitum-Ergänzung aufzufassen sind, findet die Bestätigung in der Kopie des Stiftes Lambach, in der lediglich Tromba I, II fehlen, die hier offenbar nicht besetzt werden konnten. Die zusätzlichen Stimmen werden daher als ein wesentlicher Bestandteil des Werkes in den Notentext mit aufgenommen; damit erscheint die Messe in ihrer originalen Besetzung.

Umgearbeitet bzw. neu komponiert hat Mozart die Takte 134 bis 173 aus dem Credo, d. i. „*Et resurrexit*“ bis „*non erit finis*“. Die Erstfassung, von der im Autograph die erste und letzte Seite stehengeblieben sind, nahm das Anfangsthema des Credo wieder auf.

Unter einer Tektur des Autographs (nach Seite 39) kam eine Skizze zum Beginn der Schlußfuge des Gloria zutage, in der bemerkenswerte Korrekturen Leopold Mozarts zu sehen sind; sie bestätigen die bisherige Annahme, daß der Vater bei der Ausarbeitung polyphoner Partien wesentlich mitgewirkt hat.

Barocke Tradition blieb in der Musik des Salzburger Domes bis in die ersten Jahrzehnte des 19. Jahrhunderts lebendig. Dazu gehörte die Hinzuziehung von drei Posaunen, die mit Alto, Tenore und Basso im Tutti colla parte geführt werden. Obwohl in den Autographen der Messen KV 49, KV 139 (47<sup>a</sup>), KV 65 (61<sup>a</sup>) und KV 66 nicht eigens vermerkt, ist die Mitwirkung von Posaunen für KV 139 (47<sup>a</sup>) und 65 (61<sup>a</sup>) durch Primärquellen als authentisch belegt. Diese Praxis ist wohl auch für die übrigen Messen anzunehmen; da aber alte Stimmen nicht überliefert sind, wurde von einer Ergänzung der Posaunen im Notentext abgesehen.

An die Polychorie erinnert im Salzburger Dom die getrennte Aufstellung von Solo- und Chorensemble, zu denen je eine Orgel gehörte. Dementsprechend wurden die Auflagestimmen der Solisten und der ersten Orgel, die den gesamten Notentext enthalten, mit *concerto* und die der Chorsänger sowie der zweiten Orgel mit *ripieno* bezeichnet. In der Stimme *Organo concerto*, gleichlautend mit der für den Dirigenten bestimmten *Battuta* (von „battere“, d. h. schlagen), stehen Solovermerke nicht nur bei vokalen Partien, sondern auch bei instrumentalen Vor- und Zwischenspielen. In den Soloabschnitten setzt *Organo ripieno* bis zum Eintritt des Tutti aus. Schreitet *Organo concerto* beim Übergang von Tutti- zu Solopartien in Achteln weiter, kann in *Organo ripieno* der letzte Tutti-Wert zu einer Viertelnote verlängert werden. Divergierende Nahtstellen verzeichnet der Kritische Bericht zur „Neuen Mozart-Ausgabe“ I/1/Abt. 1, Band 1. Die mit dem Baß der Orgel unisono geführten Bassi (s. u.) üben keine Tuttifunktion aus und pausieren nicht bei instrumentalen Vor- und Zwischenspielen sowie bei Solostellen, sondern nur zugleich mit dem Chorbaß. Setzen Basso, Tenore oder Alto aus, so steht die jeweils tiefste Singstimme im System der Orgel. Die originale Notierung, Tenor-, Alt- oder Sopranschlüssel, wird in der Ausgabe in den Baß- oder Violinschlüssel übertragen. Das Pausieren der Bassi zeigt der Vermerk „*senza B.*“, das Wiedereinsetzen „*con B.*“ an. – Das in der Orgelstimme bisweilen geforderte *tasto solo* wird durch das Eintreten der Bezifferung aufgehoben.

Während Mozart in seinen Manuskripten dem System, auf dem Bassi und Organo notiert sind, sofern er dieses überhaupt bezeichnete, nur *Basso* voransetzte, sind unter dem Aufführungsmaterial des Salzburger Domes für die Bassi zwei Stimmen, *Violone* und *Fagotto*, in den Quellen von St. Peter und Lambach nur die Stimme des *Violone* vorhanden. Da in Salzburger Kopien ein Hinweis auf die Mitwirkung des Violoncello fehlt, kann die ursprüngliche Mitwirkung eines Violoncello nicht angenommen werden oder erscheint zumindest problematisch.








Der als Artikulationszeichen gebrauchte Strich, der sich flüchtig geschrieben der Punktform nähert, ist nicht schematisch als Staccato aufzufassen. Er wird von Leopold Mozart als das „Abstoßen“ eines Tones erläutert, kann aber unterschiedliche Bedeutungen haben: als 1. Akzent, 2. eigentliches Staccato, nach heutiger Auffassung eher mit einer nur leichten Betonungstendenz, 3. das Abstoßen eines Tones, ohne daß auf eine Akzentwirkung gezielt wird, d. h. non legato. 4. In der Orgelstimme kann der Strich die Bezifferung „1“ ersetzen, d. h. *tasto solo* oder bei Orchester-unisono Oktaven; mitunter kann er zugleich das Abstoßen des Tones anzeigen. Im Notentext wird die Deutung des Striches als „1“, da es sich um eine Interpretation des Bearbeiters handelt, grundsätzlich in eckiger Klammer ergänzt, auch wenn keine Doppelbezeichnung, „1“ und Akzent, sinngemäß anzunehmen ist.

Walter Senn



# Zur Editionstechnik

Berichtigungen und Ergänzungen des Herausgebers sind im Notentext typografisch gekennzeichnet, und zwar: Buchstaben (Worte, dynamische Zeichen, tr-Zeichen) und Ziffern durch kursive Typen; Hauptnoten, Akzidenzien vor Hauptnoten, Striche, Punkte, Fermaten, Ornamente und kleinere Pausenwerte (Halbe, Viertel etc.) durch Kleinstich; Bogen durch Strichelung; Vorschlags- und Ziernoten, Schlüssel sowie Akzidenzien vor Vorschlags- und Ziernoten durch eckige Klammern. Ziffern zur Zusammenfassung von Triolen, Sextolen etc. sind stets kursiv gestochen, die ergänzten in kleinerer Type. In der Vorlage irrtümlich oder aus Schreibbequemlichkeit ausgelassene Ganztaktpausen werden stillschweigend ergänzt. Mozart notiert einzeln stehende 16tel,

32stel etc. stets durchstrichen (d.  ,  statt  ,  ); bei Vorschlägen ist somit eine Unterscheidung hinsichtlich kurzer oder langer Ausführung nicht möglich. Die vorliegende Ausgabe verwendet in all diesen Fällen grundsätzlich die moderne Umschrift  ,  etc.; soll ein derart wiedergegebener Vorschlag als „kurz“ gelten, wird dies durch den Zusatz „[  ]“ über dem betreffenden Vorschlag angedeutet. Fehlende Bogen von Vorschlagsnote bzw. -notengruppen zur Hauptnote sowie zu Nachschlagsnoten, ebenso Artikulationszeichen bei Ziernoten werden grundsätzlich ohne Kennzeichnung ergänzt.

## PREFACE

The Missa solemnis K. 66 was one of the compositions that Mozart composed for the first solemn mass celebrated by his childhood friend Pater Dominicus Hagenauer in the abbey church of St. Peter in Salzburg on 15 October 1769. The autograph, dated 1769 in octobre, is scored for the following forces: two clarini (erroneously called Trombe in the old Mozart Edition), timpani, two violins, viola, bass and organ. The performance material in St. Peter also contains additional parts: two oboes, two horns and two trumpets. Oboe I and II (on the first page) were written by Leopold Mozart, Oboe II (starting on the second page), Corno I, II and Tromba I by Wolfgang, and Tromba II, which only doubles the timpani an octave higher, was written by a copyist. The note on the organ part – Ad Chorum Monasterii St. Peter, 1776 – misled scholars to assume that the additional parts were written around 1776; the date, however, refers to the year the music was purchased. Wolfgang's writing confirms without the shadow of a doubt that these parts were written subsequently to the completion of the score. The parts for St. Peter were intended for the first performance of the work; this can be inferred e.g. from the tempo indications which were added in Leopold's hand both in the autograph as well as in the parts. The fact that the additional parts were not incorporated into the autograph although they were located at St. Peter's should not be misconstrued as a sign that they were to be used ad libitum. We know, for example, that a set of parts in the Lambach monastery contains all these additional parts except for Tromba I and II; these instruments were apparently not available there. The supplementary parts were thus incorporated into the score as an essential component of the work. The mass thus appears in its original scoring.

Mozart revised or newly composed bars 134 to 173 in the Credo, i.e. from "Et resurrexit" to "non erit finis". In the first

version, of which the first and last pages have remained visible in the autograph, Mozart had originally taken up the opening of the Credo again. An overlay in the autograph (following page 39) conceals a sketch to the beginning of the closing fugue of the Gloria, in which noteworthy corrections by Leopold Mozart can be seen: they confirm the assumption that Leopold Mozart played an important role in the elaboration of polyphonic passages at that time.

Baroque musical tradition was kept alive at the Salzburg cathedral up into the first decades of the 19th century. This tradition also called for three trombones to play colla parte with the alto, tenor and bass parts. Although not expressly indicated in the autograph of the Masses K. 49, K. 139 (47<sup>a</sup>), K. 65 (61<sup>a</sup>) and K. 66, the use of trombones in K. 139 (47<sup>a</sup>) and 65 (61<sup>a</sup>) is authenticated by primary sources. It can be assumed that this practice also applied to the other masses; but since early parts have not survived, the trombones were not incorporated into the score.

The Salzburg cathedral's practice of positioning the solo and choral ensembles separately is reminiscent of polychoral music. Since each ensemble was assigned its own organ, the parts for the soloists and the first organ, which contain the entire music text, were designated as concerto, and those of the choral singers and the second organ as ripieno. In the Organo concerto part, identical with the Battuta (from "battere", i.e. to "beat" time) intended for the conductor and also containing the thoroughbass figures, one finds solo prescriptions not only in vocal parts, but also in instrumental preludes and interludes. The second organ remains silent when the ripieno vocal parts rest. But when the Organo concerto continues in eighth notes in a transition from tutti to solo sections, the last tutti note value in the Organo ripieno can be extended to a quarter note to the "Neue Mozart-Ausgabe" I, 1, Section 1, Volume 1. Divergent points of intersec-

tion are listed in the Critical Notes. The bass parts (bassi; see below), although accompanying the organ bass in unison, do not function as part of the tutti and thus do not rest in instrumental preludes and interludes and during solo passages, but only when the choral bass rests. Whenever there is an interruption in the bass, tenor or alto vocal parts, the part which is the lowest at that particular moment is notated in the organ staff. The original notation in tenor, alto and treble clefs has been adapted to the bass and treble clefs alone in this edition. The interruption of the Bassi parts is indicated by “senza B.”, their resumption by “con B.”. The *tasto solo* required occasionally in the organ part is voided when the thoroughbass figures appear.

Mozart only inscribed the word *Organo* before the staff on which he notated the basses and organo in his manuscripts, inasmuch as he specified this at all. The performance material of the Salzburg cathedral includes two parts – *Violone* and *Fagotto* – for the bass line. The sources at St. Peter’s and in Lambach contain only a *Violone* part for the bass. Since








there is no mention of a violoncello in the Salzburg copies, it cannot be assumed that a violoncello was originally intended; this at least seems problematical.

The dash used as articulation sign, and which resembles a dot when hastily written, cannot be systematically understood as a staccato. Leopold Mozart explains it as the “*Abstossen*” (ejection, detachment) of a tone, but it can have various meanings, as 1) an accent, 2) a genuine staccato, executed in current-day practice with a very light accentuation, 3) the ejection or detachment of a tone without seeking to accentuate it, i. e. non legato, 4) in the organ part, the dash can replace the figure “1”, i. e. *tasto solo* or octaves at orchestral unisons; occasionally it can also indicate the detached execution of a tone at the same time. In the music text, the dash interpreted as “1” is always enclosed in brackets, since it is an editorial interpretation; the same applies whenever there are no grounds of analogy to suggest a double indication, i. e. “1” and accent.

Walter Senn  
(translated by Roger Clément)

## Editorial note

Editorial corrections and additions are indicated in the musical text by variations of type: letters (words, dynamics and tr. signs) and figures by italics; principal notes and accidentals before principal notes, dashes, dots, fermatas, ornaments and shorter rests (minim, crotchet etc.) by smaller type; phrase-marks by dotted lines; appoggiaturas and grace-notes, clefs and accidentals before appoggiaturas and grace-notes by square brackets. Numbers above triplets, sextuplets etc. are invariably printed in italics, those supplied by the editor appearing in smaller type. Whole bar rests which were omitted from the original in error or for ease in writing have been tacitly supplied. Mozart invariably wrote single semi-

quavers, demisemiquavers etc. with a line through the tail (i. e. ,  in place of , ); in the case of appoggiaturas it is not therefore possible to differentiate between short or long note-values. The present edition consistently uses the modern form ,  etc. in all these cases; if such an appoggiatura is to be considered as short, this is indicated by the addition of “[  ]” above the appropriate appoggiatura. Missing slurs from initial appoggiaturas to the principal note and to passing appoggiaturas, and also signs of articulation with grace-notes, have invariably and tacitly been supplied.

# Missa in C

„Dominicus-Messe“

KV 66

## KYRIE\*

Datiert Salzburg, Oktober 1769

Editor: Walter Senn

**Adagio**

*Oboe I, II* \*) *f*

*Corno I, II*  
*in Do/C* *f*

*Clarino I, II*  
*in Do/C*

*Tromba I, II*  
*in Do/C*

*Timpani* \*\*) *in Do-Sol/C-G*

*Violino I* *f* *simile*

*Violino II* *f* *simile*

*Viola* *f*

*Soprano* *Tutti*  
Ky - ri - e e - lei - son. Ky - ri -

*Alto* \*\*) *Tutti*  
Ky - ri - e e - lei - son. Ky - ri -

*Tenore* \*\*) *Tutti*  
Ky - ri - e e - lei - son. Ky - ri -

*Basso* \*\*) *Tutti*  
Ky - ri - e e - lei - son. Ky - ri -

*Bassi* +) *ed Organo* *Tutti* ++)  
6 2 [-] 6 [-]

\*) Zur Mitwirkung der Bläser und Pauken vgl. Vorwort / See the Preface for the use of winds and timpani.

\*\*) Posaunen colle parti? Vgl. Vorwort / Trombones colle parti? See the Preface.

+) Zur Besetzung vgl. Vorwort / See the Preface for the appropriate instruments.

++) Zur Bedeutung von Tutti und Solo im System Bassi ed Organo vgl. Vorwort / See the Preface for the meaning of Tutti and Solo in the Bassi ed Organo part.

Measures 6-7 of the musical score. The score is written for a piano and a vocal ensemble. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal part consists of four staves, each with a different vocal line. The lyrics are: "e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri -". The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The key signature is one sharp (F#).

Measures 6-7 of the musical score. The score is written for a piano and a vocal ensemble. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal part consists of four staves, each with a different vocal line. The lyrics are: "e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri -". The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The key signature is one sharp (F#).

Measures 8-9 of the musical score. The score is written for a piano and a vocal ensemble. The piano part continues with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal part consists of four staves, each with a different vocal line. The lyrics are: "e e - lei - son, e - lei - son, e - lei - son. e e - lei - son, e - lei - son, e - lei - son. e e - lei - son, e - lei - son, e - lei - son. e e - lei - son, e - lei - son, e - lei - son." The score includes dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The key signature is one sharp (F#).

Measures 8-9 of the musical score. The score is written for a piano and a vocal ensemble. The piano part continues with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal part consists of four staves, each with a different vocal line. The lyrics are: "e e - lei - son, e - lei - son, e - lei - son. e e - lei - son, e - lei - son, e - lei - son. e e - lei - son, e - lei - son, e - lei - son. e e - lei - son, e - lei - son, e - lei - son." The score includes dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The key signature is one sharp (F#).

Musical score for measures 13-18. The score is in 3/4 time and features a piano (p) and forte (f) dynamic range. The piano part includes trills (tr) and a solo section marked "Solo". The bass line includes fingerings: 5 3, 6 4 [-] 5 3, 4 2, 5 3, 6 4 [-] 5 3, 5 3, 6 4 [-] 5 3.

Musical score for measures 19-24. The score is in 3/4 time and features a piano (p) and forte (f) dynamic range. The piano part includes trills (tr) and a tutti section marked "Tutti". The vocal parts include the lyrics "Ky - ri - e,". The bass line includes fingerings: 6 [-], 9 8 7 6 5 4 3, [1 1 1 1 1], 5 3, 6 4 [-] 5 3, [4 2].

25

tr p tr f p f

Ky - ri - e, Ky - ri - e e - lei - son.

Ky - ri - e, Ky - ri - e e - lei - son.

Ky - ri - e, Ky - ri - e e - lei - son.

Ky - ri - e, Ky - ri - e e - lei - son.

5 3 6 4 [-] 5 3 5 3 6 4 [-] 5 3 6 8 7 6 5 3 [1 1 1 1 1]

31

fp a 2

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e -

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e -

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e -

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e -

6 [-] 6 3 6 4 [-] 6 [-] 6 3 [-] 6 4 [-] 6 [-]



36 *fp*

*a 2*

lei - son, e lei - son, e lei - son, e lei -

lei - son, e lei - son, e lei - son, e lei - son, e lei - son, e

lei - son, e lei - son, e lei - son, e lei - son, e lei - son, e

lei - son, e lei - son, e lei - son, e lei -

6 3 [ ] 6 4 [-] 6 [ ] 6 [-] 6 4 [ ] 6 4 2 [ ] 6 4 2 6

41 *p*

*p*

*p*

*p*

*Solo*

son. Ky - ri - e e - le - i - son. *Solo*

lei - son. Ky -

lei - son.

son.

*Solo*

6 7 4 2 [-] 7 4 2 [-] 6 7 5 6 6 4 7 5 6 4 5

[#] 3



51

ri - e e - le - i - son.

f p f p

tr

6 4 3 5 7 5 3 4 5 3 4 5 3

60

tr

f

p

tr

f

f

p

f

Tutti

Chri - ste,

Tutti

Chri - ste,

Chri - ste,

Chri - ste,

Tutti

f

p

f

5 3 6 4 [-] 5 3 6 [-] 8 7 6 5 6 5 4 [#] 3 [1 1 1 1 1] b

67

Chri - ste, Chri - ste, Chri - ste e-lei - son.

Chri - ste, Chri - ste, Chri - ste e-lei - son.

Chri - ste, Chri - ste, Chri - ste e-lei - son.

Chri - ste, Chri - ste, Chri - ste e-lei - son.

4 6 6 6 # 6

74

Ky - ri - e e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son.

6 7 6 7 6 6 6

79

lei - son, e - lei - son, e - lei - son.

7 6 6 5 7 5 7 5

86

Chri - ste, Chri - ste e - le - i - son.

Chri - ste, Chri - ste e - le - i -

6 7 7 6 5 6 6

This page contains measures 98 through 102 of the musical score. Measures 98-101 are instrumental, featuring a piano introduction with a forte (*f*) dynamic and a trill (*tr*) in measure 101. Measure 102 begins the vocal entry with the lyrics "Ky - ri - e e - lei - son." for all voices. The vocal parts enter with a forte (*f*) dynamic. The basso continuo part includes figured bass notation at the bottom of the page.

**Figured Bass:**

- Measure 102: 6 5 [ ]
- Measure 103: 5 4 3

103

*fp*

Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, e - lei - son.

6/5 [ ] 5/4 [-] 3 5/4 [-] 3

## GLORIA

Allegro moderato

*Flauto I* *f*

*Flauto II* *f*

*Corno I, II*  
*in Fa / F* *a 2* *f*

*Clarino I, II*  
*in Do / C* *f*

*Tromba I, II*  
*in Do / C* *f*

*Timpani*  
*in Do-Sol / C-G* *f*

*Violino I* *f*

*Violino II* *f*

*Viola* *f*

*Soprano* *f* *Tutti*  
Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o.

*Alto* *f* *Tutti*  
Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o.

*Tenore* *f* *Tutti*  
Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o.

*Basso* *f* *Tutti*  
Glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis De - o.

*Bassi ed Organo* *f* *Tutti*  
6 [-] 6 [4] 6 [4] 6 [4] 6 [2] 6

5

The musical score consists of two systems. The first system includes a piano introduction with a treble and bass staff, followed by four vocal staves (Soprano, Alto, Tenor, Bass). The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal parts enter with the lyrics "Et in ter-ra pax ho-mi - ni - bus bo - nae vo-lun - ta -". The second system continues the vocal parts, with the Soprano and Alto parts ending on a long note. The piano part continues with a similar melodic and rhythmic pattern. The lyrics for the vocal parts are: "Et in ter-ra pax ho-mi - ni - bus bo-nae vo-lun - ta -", "Et in ter-ra pax ho-mi - ni - bus bo - nae vo-lun - ta - tis,", and "Et in ter-ra pax ho-mi - ni - bus bo - nae".

Et in ter-ra pax ho-mi - ni - bus bo - nae vo-lun - ta -

Et in ter-ra pax ho-mi - ni - bus bo-nae vo-lun - ta -

Et in ter-ra pax ho-mi - ni - bus bo - nae vo-lun - ta - tis,

Et in ter-ra pax ho-mi - ni - bus bo - nae

[6] 6 6 6 6 6 6 6



10

- tis, bo - nae vo - lun - ta - tis, bo - nae vo-lun-ta - tis.  
 - tis, bo - nae vo-lun-ta - tis, bo - nae vo-lun-ta - tis.  
 8 bo - nae vo-lun - ta - tis, vo-lun-ta - tis, bo - nae vo-lun-ta - tis.  
 vo - lun - ta - tis, vo-lun-ta - tis, bo - nae vo-lun-ta - tis.  
 5 6 6 6 5 6 6 4 5 3 6 6 6 4 5 3



## Andante grazioso

16

*Flauto I, II* *f*

*Corno I, II*  
*in Fa | F* *f*

*Violino I* *f*

*Violino II* *f*

*Viola* *f*

*Soprano solo*

*Alto solo*

*Bassi ed Organo* *Solo* *f*

6  
5 [ ]

22

*fp* *tr* *p*

*p* *fp* *p*

*fp* *fp* *tr* *p*

*fp* *fp* *p*

*fp* *fp* *p*

*fp* *fp* *p*

*Lau - da - mus*

*fp* *p*

6 6 6 5 6 6 6 6 5 4 5 3

29

*fp* *fp* *fp* *fp* *fp*

te. Be - ne - di - ci-mus te. Lau - da - mus

*fp* *fp* *fp* *fp*

6 5 5 7

36

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

te. Be - ne - di - ci - mus te. Lau - da - mus te.

2 6 [-] 6 5 7 6 7

43

Musical score for measures 43-51. The score includes staves for piano (p), forte piano (fp), and forte (f) dynamics. The lyrics "Be - ne - di - ci - mus te." are written on the vocal line. The piano part features complex rhythmic patterns and dynamic markings.

52

Musical score for measures 52-60. The score includes staves for piano (p), forte piano (fp), and forte (f) dynamics. The lyrics "Ad - o - ra - mus te." are written on the vocal line. The piano part continues with complex rhythmic patterns and dynamic markings.

64

*mf* *p* *fp* *f* *p*

*fp*

*mf* *p* *fp* *f* *p*

*mf* *p* *fp* *f* *p*

Lau - da - mus te. Be-ne-di - ci-mus te. Ad - o - ra - mus te.

*fp*

$\flat 7$  6 7

70

Musical score for measures 70-75. The score is written for a piano and voice. The piano part consists of three staves (treble, middle, and bass). The voice part consists of two staves (treble and bass). The key signature is one flat (B-flat). The time signature is 4/4. The score includes dynamic markings: *f* (forte), *p* (piano), *fp* (fortissimo piano), and *f* (forte). The lyrics are: "Glo-ri-fi-ca-mus te. Ad-o-ra-mus te. Glo-ri-fi-ca-mus te. Lau-da-mus te." The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. The voice part features a melodic line with lyrics.

76

Musical score for measures 76-81. The score is written for a piano and voice. The piano part consists of three staves (treble, middle, and bass). The voice part consists of two staves (treble and bass). The key signature is one flat (B-flat). The time signature is 4/4. The score includes dynamic markings: *p* (piano), *fp* (fortissimo piano), *f* (forte), and *f* (forte). The lyrics are: "Be-ne-di-ci-mus te. Be-ne-di-ci-mus te. Glo-ri-fi-ca-mus te. Glo-ri-fi-ca-mus te." The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations. The voice part features a melodic line with lyrics.

*Flauto I, II*  
*Corno I, II*  
*in Fa / F*  
*Clarino I, II*  
*in Do / C*  
*Tromba I, II*  
*in Do / C*  
*Timpani*  
*in Do-Sol / C-G*  
*Violino I*  
*Violino II*  
*Viola*  
*Soprano*  
*Alto*  
*Tenore*  
*Basso*  
*Bassi ed Organo*

*Tutti f*  
Gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus  
Gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus  
Gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus  
Gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus

[1 1 1] 5 [1 1 1] 5

96 Allegro

ti - bi pro - pter ma - gnam glo - ri - am tu -

ti - bi pro - pter ma - gnam glo - ri - am tu -

ti - bi pro - pter ma - gnam glo - ri - am tu -

ti - bi pro - pter ma - gnam glo - ri - am tu -

senza B. con B.

6 4 5 3 6 5 6 5 5 6 6 5 [-]



100

am, pro - pter ma - - gnam glo - ri - am, glo - ri - am tu - - - am.

am, pro - - pter ma - gnam glo - ri - am tu - - - am.

am, pro - pter ma - gnam glo - ri - am, glo - ri - am tu - - - am.

am, pro - pter ma - gnam glo - ri - am, glo - ri - am tu - - - am.

*s. B. con B.*

7 [6] 7 6 4 [ ] 5 3 5 4 3

104

Un poco Andante

*Violino I* *f* *fp* *fp* *fp*

*Violino II* *f* *fp* *fp* *fp*

*Viola* *f*

*Tenore solo*

*Bassi ed Organo* *Solo f* *fp*

6 5 6 6 6 4 7 5 5 - 7 5 6 3

111

Do - mi - ne

117

De - us, Rex cae - le - stis, De - us Pa - ter, Pa - ter o - mni - pot - ens, De - us

125

Pa - ter, Pa - ter o - mni - pot - ens. Do - mi - ne De - us,

130

Rex cae - le - stis, De - us Pa - ter o - mni - pot -

135

ens, De - us Pa - ter o - mni - pot - ens.

141

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste,

149

Je - su Chri - ste, Je - su, Je - su

154

Chri - ste. Do - mi - nus De - us, A - gnus De - i,

159

Fi - li - us Pa - tris, Fi - li - us Pa - tris.

6 6 5 7 6 6 [-] 6 5

163

Do - mi - ne De - us, A - gnus De - i, A - gnus

2 5 7 4 2 6 6 5 7 8 3 3 6 3 4 2

168

De - i, Fi - li - us Pa - tris.

6 7 4 2 6 6 7 8 3 3 6 3 7 8 3 3 6 3 6

174

tris.

6 4 [-] 5 3 8 3 3 6 3 6 5 6 4 5 3 8 3 3 6 3 6 5 6 4 5 3

180 *Un poco adagio*

Oboe I, II

Corno I, II  
in Fa / F

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

*Tutti* *f* *p* *f* *p* *f* *p*

6  
4

5  
3

[illegible]

187

di, mi - se - re - re, mi - se - re - re

di, mi - se - re - re, mi - se - re - re

di, mi - se - re - re, mi - se - re - re

di, mi - se - re - re, mi - se - re - re

5/3 6/4 2/4 7/4 # 6/4 2/4 7/4 # 6/4 4/4 6 [-] 6 [-]

191

no - bis. Qui tol - lis pec - ca - ta, pec - ca - ta mun -

no - bis. Qui tol - lis pec - ca - ta, pec - ca - ta mun -

no - bis. Qui tol - lis pec - ca - ta, pec - ca - ta mun -

no - bis. Qui tol - lis pec - ca - ta, pec - ca - ta mun -

6/5 3 6/7 6/4 6/7



195

di, sus - ci - pe de - pre - ca - ti - o - nem no -

di, sus - ci - pe de - pre - ca - ti - o - nem no -

di, sus - ci - pe de - pre - ca - ti - o - nem no -

di, sus - ci - pe de - pre - ca - ti - o - nem no -

b b $\frac{6}{4}$  [ ] 6 [ ] b $\frac{6}{4}$  [ ] 7 $\flat$  [ ] 7 $\flat$  [ ]

199

stram. Qui se - des ad dex - te - ram Pa - tris,

stram. Qui se - des ad dex - te - ram Pa - tris,

stram. Qui se - des ad dex - te - ram Pa - tris,

stram. Qui se - des ad dex - te - ram Pa - tris,

7 $\flat$  [ ] 6 [ ] 6 $\flat$  [ ] 7 [ ] 6 [ ] # [ ]



203

mi - se - re - re, mi - se - re - re, no - bis, mi - se - re - re, mi - se - re - re,

6/4 [7/5] 5 [6/4] 6/5

206

se - re - re no - bis. mi - se - re - re no - bis. mi - se - re - re no - bis. mi - se - re - re no - bis.

7/4 6/4 [7/5]

Andante ma un poco Allegro

[illegible]

231

so - lus, tu so - lus san-ctus.

*f* *f* *f*

6 [-] 6 6 7 9 8 3 [-] [3 3] 6 [-]

236

Tu so - lus Do - mi - nus. Tu so - lus

*p* *f* *f* *p* *fp*

6 6 7 6 6 [-] 6

241

san - ctus. Tu, tu so - lus Al - tis - si - mus,

*f* *fp*

Org.: *tasto solo* 4 6 b5 [-] 6 [-]

249

Je - su, Je - su Chri - ste, Je - su, Je - su Chri -

*tr* *f*

6 [-] 6 [-] 7 [-] 6 [-] 6 [-] 6 [-] 6 4 6 b5 [-] 5 6 6 4

255

*cresc.* *f* *cresc.* *f* *cresc.* *f* *tr.*

ste.

*cresc.* *f*

6 6 [-] 6 [-] [#] 6 6 [b] 6 [-] 6 [-] 6 6 6 [-] 6 [-] 6 6 4 [-] 7 [-]

260

*p* *p* *p*

Quo - ni - am tu so - lus san - ctus, tu so - lus san - ctus, tu so - lus san -

*p*

b [7] 7 6 6 7

265

9 5 7 9 5 7 7 4 2 b7 5

270

ctus. Tu so-lus Do-mi-

Figured bass notation:  $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$  [-]  $\begin{smallmatrix} \flat 7 \\ 4 \\ 2 \end{smallmatrix}$  [-]  $\begin{smallmatrix} 8 \\ 5 \\ 3 \end{smallmatrix}$  6 — 6 4  $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$  [6]  $\begin{smallmatrix} 6 \\ \flat 5 \end{smallmatrix}$  [ ]  $\begin{smallmatrix} 6 \\ \flat 5 \end{smallmatrix}$  [ ]

275

nus. Tu so-lus Al-tis-si-mus. Quo-ni-am tu so-lus,

Figured bass notation: 6 [-]  $\begin{smallmatrix} 6 \\ \flat 5 \end{smallmatrix}$  [ ]  $\begin{smallmatrix} 6 \\ \flat 5 \end{smallmatrix}$  [ ] f 6 p 6

281

tu so-lus san-ctus. Tu so-lus

Figured bass notation: 6 5 7  $\begin{smallmatrix} 8 \\ 3 \end{smallmatrix}$   $\begin{smallmatrix} - \\ 3 \end{smallmatrix}$  6 6 [ ] 6 5 7

286

Do-mi-nus. Tu so-lus san-

*Org.: tasto solo*

6  $\left[ \begin{smallmatrix} 8 & - \\ 3 & 3 \end{smallmatrix} \right]$  6  $\left[ \text{—} \right]$  6

292

- ctus. Tu, tu so-lus Al-tis-si-mus, Je-

6  $\left[ \text{—} \right]$  6  $\left[ \text{—} \right]$  6  $\left[ - \right]$  5 7  $\left[ - \right]$

299

su, Je-su Chri-ste, Je-su, Je-su Chri-

cresc. cresc. cresc. cresc.

tr tr

6  $\left[ - \right]$  6  $\left[ - \right]$  6  $\left[ - \right]$  5 3  $\left[ - \right]$  6  $\left[ - \right]$   $\left[ \begin{smallmatrix} 6 & - \\ b5 & - \end{smallmatrix} \right]$  5 6  $\left[ \text{—} \right]$  6  $\frac{6}{4}$  5  $\frac{5}{3}$

305

ste.

f

tr

6  $\left[ - \right]$  6  $\left[ - \right]$   $\left[ b \right]$  6 6  $\left[ b \right]$  6  $\left[ - \right]$  6  $\left[ - \right]$  6 6 6  $\left[ - \right]$  6  $\left[ - \right]$  6  $\frac{6}{4}$   $\left[ - \right]$   $\frac{7}{3}$   $\left[ - \right]$



*Oboe I, II*

*Corno I, II  
in Do / C*

*Clarino I, II  
in Do / C*

*Tromba I, II  
in Do / C*

*Timpani  
in Do-Sol / C-G*

*Violino I*

*Violino II*

*Viola*

*Soprano*

*Alto*

*Tenore*

*Basso*

*f Tutti*

Cum sancto Spi - ri - tu, in glo - - - ri-a De-i — Pa-tris. A - men, a -

*f Tutti*

*Bassi ed Organo*

318

The musical score for page 318 consists of ten staves. The first three staves are empty. The fourth staff contains a vocal line starting with a forte (*f*) dynamic. The fifth staff is empty. The sixth staff contains a vocal line starting with a forte (*f*) dynamic and the instruction *Tutti*. The seventh staff contains the lyrics: "Cum san-cto Spi - ri - tu, in glo - ri - a De-i Pa-tris. A - men, a -". The eighth staff contains the lyrics: "men, a - men, a - men, a - men, a - men, a -". The ninth staff contains the lyrics: "men, a - men, a - men, a - men, a - men, a -". The tenth staff contains the lyrics: "men, a - men, a - men, a - men, a - men, a -".

*f*

*f Tutti*

Cum san-cto Spi - ri - tu, in glo - ri - a De-i Pa-tris. A - men, a -

men, a - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men, a -

326

*Ob. I*

*Ob. II*

*f*

*f Tutti*

Cum sancto Spi - ri - tu, in glo - ri - a De - i — Pa - tris. A - men, a -

- men, a - men, a - men, a - men, a - men, a -

a - men, a - men, a - men, a -

6 [—] 7 6 [—] [3] [b6] 5 6 5 4 2 5 4 2 5 6 5 6 5 - 5 6

334

*f*

*f*

*f*

*f*

*f*

*f* Tutti

Cum san-cto Spi - ri - tu, in glo - ri-a De-i— Pa-tris. A - men, a -

- men, a - men, a - men, a - men, a - men, a - men, a - men,

men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men, a - men.

senza B.

4 6 4 6 7 6 7 5 6 # 6 6

2 5 2 6 4 4 # 5 # 6

[illegible]

350

a - - - - men, a - - - - men, a - - - - men, a - - - - men, a - - - - men, a - - - - men, a - - - - men, a - - - - men.

- - - - men, a - men, a - men, a - - - - men, a - - - - men, a - - - - men. Cum san - cto Spi - ri -

- - - - men, a - - - - men, a - - - - men. Cum sancto Spi - ri -

- ri-a De-i Patris. A - men, a - - - - men, a - - - - men, a - - - - men, a - - - - men, a - - - - men, a - - - - men.

4 6 [—] 6 5 b4 6 [3 -] 6 [—] [5] 6 6 5 4 # 6 4 3

[illegible]



367

a - men, a - men, a - - - - - men, a - men.

Spi - - ri - tu, in glo - - - - - ri - a De-i - Pa - tris. A - men, a - - - - - men, a -

a - - - men, a - men, a - - - men, a - - - - men, a - men, a - men, a -

a - - - men, a - men, a - - - - - - - - - men, a - men, a - - - men, a -

7 6 5 - 4 6 7 6 7 5 - 5 6 6 5  
5 4 3 3 3 4 4 3 4 3

375

[illegible][illegible]

Cum san-cto Spi - ri - tu, in glo - - - ri-a De-i — Pa-tris. A - men, a - -

men, a - men, a - men, a - men, a - men, a - - - men, a - men, a - men, a - - men, a - men,

men, a - men, a-men, a - men, a - men, a - - - - men, a - men, a - men, a -

men, a - - - men, a - men, a - - - - men, a - - - - men, a - men, a - men,

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It includes various note values (quarter, eighth, and half notes) and rests. Fingering numbers (1-5) are written below the notes. A key signature change to one sharp (F#) is indicated by a double sharp sign. The piece ends with a double bar line.

383

men, a - - men, a - - men, a - - men.

a - - - men, a - - - men.

men, a - - men, a - - men, a - - men. Cum san-cto Spi - ri - tu, in glo - - - .

a - - - - - men. Cum san-cto Spi - - ri - tu, in glo - - - - - .

6 6 [ ] # 6 [ ] 9 8 [1 1 1]

391

Cum san-cto Spi - ri - tu, in glo -

Cum san-cto Spi - ri - tu, in glo -

- ri - a De - i Pa - tris. A - men, a - men,

- ri - a De - i Pa - tris. A - men, a - men,

6 6 5 6 6 Org.: tasto solo

398

[illegible]

405

a - - - - - men,

- - - - - men,

a - - - - - men, a - - - - - men, a - - - - - men,

- - - - - men, a - - - - - men,

7 3 3 [3 3 3 3] 6 - 5 6 5 4 [6 8 —] 5 [—] 7 3 —  
[3 3 3 3] 4 [3 2] 3 —



412

a - men, a - - men, a - men, a - men.

a - men, a - - men, a - men, a - men.

a - men, a - - men, a - men, a - men.

a - men, a - - men, a - men, a - men.

6 [6] 6 5  
[5] 4 3

6 [-] 5 - 7 7  
5 [-] 4 3

## CREDO

Molto allegro

Oboe I, II *f*

Corno I, II  
in Do/C *f*

Clarino I, II  
in Do/C *f*

Tromba I, II  
in Do/C *f*

Timpani  
in Do-Sol/C-G *f*

Violino I *f*

Violino II *f*

Viola *f*

Soprano *f* Tutti  
Pa - trem o-mnipot-en - tem, fa-ctorem cae - li et ter - rae, vi - si-

Alto *f* Tutti  
Pa - trem o-mnipot-en - tem, fa-ctorem cae - li et ter - rae, vi - si-

Tenore *f* Tutti  
Pa - trem o-mnipot-en - tem, fa-ctorem cae - li et ter - rae, vi - si-

Basso *f* Tutti  
Pa - trem o-mnipot-en - tem, fa-ctorem cae - li et ter - rae, vi - si-

Bassi ed Organo *f*

5 6 5

5

bi - li - um o - mni - um, et in - vi - si - bi - li - um.

bi - li - um o - mni - um, et in - vi - si - bi - li - um.

bi - li - um o - mni - um, et in - vi - si - bi - li - um.

bi - li - um o - mni - um, et in - vi - si - bi - li - um.

5 2 [—] 6 5 6 5 5 4 [—] #

14

14

The musical score is for a piano and voice. It begins with a piano introduction. The piano part consists of a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The voice enters with the lyrics 'Filius Dei'. The score is written in G major and 4/4 time. The piano part is marked with 'p' for piano and 'f' for forte. The voice part is marked with 'p' for piano and 'f' for forte. The lyrics are 'Fi - li - um De - i u - ni - ge - ni - tum.'.

Fi - li - um De - i u - ni - ge - ni - tum.

Fi - li - um De - i u - ni - ge - ni - tum.

Fi - li - um De - i u - ni - ge - ni - tum.

Fi - li - um De - i u - ni - ge - ni - tum.

6 - 5 [6 5] b7 [-] 5 5 7 6 [ ] 5 5 [-] 6 [ ] 6 [-] 5 4 [ ] 3

19

Et ex Pa - tre na - - tum an - te o - mni - a sae - - cu - la.

Et ex Pa - tre na - - tum an - te o - mni - a sae - - cu - la.

Et ex Pa - tre na - - tum an - te o - mni - a sae - - cu - la.

Et ex Pa - tre na - - tum an - te o - mni - a sae - - cu - la.

6 [-] 7 5 6 6/5

23

De - - um de De - - o, lu - - men de lu - - mi - ne,

De - - um de De - - o, lu - - men de lu - - mi - ne,

De - - um de De - - o, lu - - men de lu - - mi - ne,

De - - um de De - - o, lu - - men de lu - - mi - ne,

[8 -] 6/b5 [8# -] [3] 6/5 [8# -] [3] 6/5 [8 3] 6

27

De - um ve - rum de De - o ve - ro. Ge - ni - tum, non

De - um ve - rum de De - o ve - ro. Ge - ni - tum, non

De - um ve - rum de De - o ve - ro. Ge - ni - tum, non

De - um ve - rum de De - o ve - ro. Ge - ni - tum, non

[8 3] 3 6 5      5 4 [-] 3      6 5 [-] 6 5 3

31

fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:

fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:

fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:

fa - ctum, con - sub - stan - ti - a - lem Pa - tri, con - sub - stan - ti - a - lem Pa - tri:

4 2      6 5      4 2      6 5      4 2

36

per quem o - mni-a fa - cta sunt. Qui pro - pter nos

per quem o - mni-a fa - cta sunt. Qui pro - pter nos

per quem o - mni-a fa - cta sunt. Qui pro - pter nos

per quem o - mni-a fa - cta sunt. Qui pro - pter nos

6 5 4 3 2 1

40

ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit, de -

ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit, de -

ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit, de -

ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit, de -

4 3 2 1



de - scen - dit, de - scen - dit de cae - lis,  
 scen - dit, de - scen - dit, de - scen - dit de cae - lis, de -  
 scen - dit, de - scen - dit, de - scen - dit de cae - lis, de -  
 scen - dit, de - scen - dit, de - scen - dit de cae - lis, de -

7 6 7 6 6 8 7 6 6 4 [-] 5 3 6

de - scen - dit, de - scen - dit, de - scen - dit de cae -  
 scen - dit, de - scen - dit, de - scen - dit, de - scen - dit de cae -  
 scen - dit, de - scen - dit, de - scen - dit, de - scen - dit de cae -  
 scen - dit, de - scen - dit, de - scen - dit, de - scen - dit de cae -

7 6 7 6 7 6 6 8 7 6 6 4 [-] 5 3

52

lis, de - scen - dit de cae - - - - - lis, de cae -

lis, de - scen - dit de cae - - - - - lis, de cae -

lis, de - scen - dit de cae - - - - - lis, de cae -

lis, de - scen - dit de cae - - - - - lis, de cae -

6 3 [ ] 6 4 [-] 6 5 [-] 6 4 [ ] 5 3 [ ]

57

lis.

lis.

lis.

lis.

5 6 5 6 4 [ ] 5 3 [ ]

62  
Adagio

*Violino I*  
*Violino II*  
*Viola*

*Soprano solo*  
*Alto solo*  
*Tenore solo*  
*Basso solo*

*Bassi ed Organo*

*Solo senza B.*  
*p*  
*con B.*

Et in - car - na - tus est de Spi - ri - tu Sancto ex Ma - ri - a

Et in - car - na - tus est de Spi - ri - tu Sancto ex Ma - ri - a

Et in - car - na - tus est de Spi - ri - tu Sancto ex Ma - ri - a

Et in - car - na - tus est de Spi - ri - tu Sancto ex Ma - ri - a

8 6 7 5 6 6 6 6 9 8 6 6 4 3 4

68

Vir - gi-ne: Et ho - mo fa - ctus est. Et \_incar-na-tus est de Spi - ri-tu

Vir - gi-ne: Et ho-mo fa - ctus est. Et \_incar-na-tus est de Spi - ri-tu

Vir - gi-ne: Et ho - mo fa - ctus est. Et \_incar-na-tus est de Spi-ri-tu

Vir - gi-ne: Et ho-mo fa - ctus est. Et \_incar-na-tus est de Spi-ri-tu

6 5 3 6 5 8 6 7 6 6 6 6 6 6 6 7 6

74

San-cto ex Ma-ri - a Vir - gi-ne: Et ho - - mo fa - ctus est, ex Ma-ri - a

San-cto ex Ma-ri - a Vir - gi-ne: Et ho - - mo fa - ctus est, ex Ma-ri - a

San-cto ex Ma-ri - a Vir - gi-ne: Et ho - - mo fa - ctus est, ex Ma-ri - a

San-cto ex Ma-ri - a Vir - gi-ne: Et ho - - mo fa - ctus est, ex Ma-ri - a

6 5 6 7 6 7 5 6

4 4 4 4 4 4 4 4

80

Vir - gi-ne: Et ho - - mo fa - ctus est.

Vir - gi-ne: Et ho - - mo fa - ctus est.

Vir - gi-ne: Et ho - - mo fa - ctus est.

Vir - gi-ne: Et ho - - mo fa - ctus est.

7 6 7 6 7 6 5 6

4 4 4 4 4 4 4 4

85

Et in - car - na - tus est,

Et in - car - na - tus est,

Et in - car - na - tus est,

Et in - car - na - tus est,

7 [-] 6 [-] 6 - [5 -] 5 4 8 7 6 # [-]

92

et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

8 7 5 6 b5 b7 - 9 8 6 b6 6 5 b6 b7 [-] 4 6

6 [-] 5

99

ho - mo fa-ctus est. Et in-car-na-tus est de Spi - ri - tu

ho - mo fa-ctus est. Et in-car-na-tus est de Spi - ri - tu

ho - mo fa-ctus est. Et in-car-na-tus est de Spi - ri - tu

ho - mo fa-ctus est. Et in-car-na-tus est de Spi - ri - tu

*f* *p* *fp*

5 6 6 5 5 6 6 5 7

105

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est,

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est,

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est,

San - cto ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - - ctus est,

6 4 5 3 6 7 [ ] 6 5 6 6 4 [ ] 5 3 5



110

*p* *f*

*p* *f*

*p* *f*

*p* *f*

ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est.

ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est.

ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est.

ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est.

*p* *f*

6 7 [—] 5 6 5 6 4 [—] 5 [—] 3 *f* 6 [—]

114

*p* *f*

*p* *f*

*p* *f*

*p* *f*

ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est.

ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est.

ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est.

ex Ma - ri - a Vir - gi - ne: Et ho - - mo fa - ctus est.

*p* *f*

7 [—] [6] 4 3 6 [-] 7 6 [-] 6 4 [-] 5 3



## Adagio

Oboe I, II

Corno I, II  
in Do/C

Clarino I, II  
in Do/C

Tromba I, II  
in Do/C

Timpani  
in Do-Sol/C-G

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

*Tutti*  
Cru-ci-fi-xus et - i-am pro no-bis: sub Pon-ti-o Pi-la-to pas -

*Tutti*  
Cru-ci-fi-xus et - i-am pro no-bis: sub Pon-ti-o Pi-la-to pas -

*Tutti*  
Cru-ci-fi-xus et - i-am pro no-bis: sub Pon-ti-o Pi-la-to pas -

*Tutti*  
Cru-ci-fi-xus et - i-am pro no-bis: sub Pon-ti-o Pi-la-to pas -

senza Organo 5 6 6 5 p 2 6 5 4 3 5  
3 4 [-] 4 3

coll' Organo

122

sus, pas - sus, et se - pul - tus est. Cru-ci-fi-xus et - i-am pro no - bis:

sus, pas - sus, pas - sus, et se - pul - tus est. Cru-ci-fi-xus et - i-am pro no - bis:

sus, pas - sus, et se - pul - tus est. Cru-ci-fi-xus et - i-am pro no - bis:

sus, pas - sus, pas - sus, et se - pul - tus est. Cru-ci-fi-xus et - i-am pro no - bis:

senza Organo coll' Organo 6 5 6 4 5 4 3 2

126

sub Pon - ti - o Pi - la - to pas - sus, pas - sus,  
 sub Pon - ti - o Pi - la - to pas - sus, pas - sus,  
 sub Pon - ti - o Pi - la - to pas - sus,  
 sub Pon - ti - o Pi - la - to pas - sus,  
 senza B. con B.

7 [45] 6 49 8  
 5 [4] 4 4  
 6 6 6 5  
 4 5 4 3  
 42 3

130

et se - pul - tus est, et se - pul - tus est.  
 et se - pul - tus est, et se - pul - tus est.  
 et se - pul - tus est, et se - pul - tus est.  
 et se - pul - tus est, et se - pul - tus est.

6 [ ] 5 7 6 6 [ ] 6 [ ]  
 4 4 [4] 4

## 134 Molto allegro

Et re - sur - re - xit ter - ti - a di - e, se -

Et re - sur - re - xit ter - ti - a di - e, se -

Et re - sur - re - xit ter - ti - a di - e, se -

Et re - sur - re - xit ter - ti - a di - e, se -

7 3 6 7 3 6 [ ] 7 3 6

## 139

cun - dum Scri - pturas. Et a - scen - dit in

cun - dum Scri - pturas. Et a - scen - dit in

cun - dum Scri - pturas. Et a - scen - dit in

cun - dum Scri - pturas. Et a - scen - dit in

4 2 6 5 7 # 6 [ ] 7 3 6 [ ] [5]

cae - lum: se - det, se - det ad dex - teram Patris. Et i - te-rum ven -

cae - lum: se - det, se - det ad dex - teram Patris. Et i - te-rum ven -

cae - lum: se - det, se - det ad dex - teram Patris. Et i - te-rum ven -

cae - lum: se - det, se - det ad dex - teram Patris. Et i - te-rum ven -

[7 — 7 — 6 — ] 6 5

150

tu - rus est cum glo - ri - a, ju - di - ca-re vi - - vos et mor -

tu - rus est cum glo - ri - a, ju - di - ca-re vi - - vos et mor -

tu - rus est cum glo - ri - a, ju - di - ca-re vi - - vos et mor -

tu - rus est cum glo - ri - a, ju - di - ca-re vi - - vos et mor -

6 5 b p b4 b 6 b5

\*) T. 152, 2. Hälfte, bis T. 156: ossia senza Organo. / Bar 152, 2nd half, to bar 156: ossia senza Organo.

- tu - os: cu - jus re - gni non e - rit fi - nis,  
 - tu - os: cu - jus re - gni non e - rit fi - nis,  
 - tu - os: cu - jus re - gni non e - rit fi - nis,  
 - tu - os: cu - jus re - gni non e - rit fi - nis,

[4 -] 6/5 [-] 4/2 [-] 6 6/5 [ ] 5/4 3 5

cu - jus re - gni non e - rit fi - nis,  
 cu - jus re - gni non e - rit fi - nis,  
 cu - jus re - gni non e - rit fi - nis,  
 cu - jus re - gni non e - rit fi - nis,

6/5 [-] 4/2 [-] 6 [-] 6/5 [ ] 6/4 [-] 5/3



165

non, non, non e - rit fi - nis,

non, non, non e - rit fi - nis,

non, non, non e - rit fi - nis,

non, non, non e - rit fi - nis,

6 5 [ ] 6 4 [ ] 5 3

169

non, non, non e - rit fi - nis.

non, non, non e - rit fi - nis.

non, non, non e - rit fi - nis.

non, non, non e - rit fi - nis.

6 5 [ ] 6 4 [ ] 5 3 6 - 6 5 [ ] 6 5 [ ]

174 Andante

Flauto I, II

Violino I

Violino II

Viola I, II

Soprano solo

Bassi ed Organo

[illegible]

191 Fl. I

Fl. II

*p* *f* *p*

*f* *p* *p* *f* *p*

Do - mi-num, et vi - vi - fi - can - tem: qui ex Pa - tre Fi - li - o - que pro - ce - dit,

6 6 6 6 6 6 4 3 6 6 6 5 6 4 3 6

4 4 4 4 4 4 9 8 5 4 3 5



200  
Fl. I, II

qui ex Pa-tre Fi-li - o - que pro - ce - dit, qui ex Pa - - tre

208

Fi - li - o - que pro - ce - dit.

216

Qui cum Pa-tre et Fi - li - o si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui lo -

225  
Fl. I

Fl. II

cu - tus est per Pro - phe - tas, qui lo - cu - tus est per Pro - phe - tas, qui

6 [ ] 6 [ ] 5 6 2 6 6 4 5 3 [4] 2 6 [ ]

233  
Fl. I, II

lo - cu - tus est, qui lo - cu - tus est per Prophe - tas, qui lo -

7 5 6 6 6 5 6 4 3 6 7 [-] 6 5

241

cu - tus est per Prophe - tas.

6 6 5 4 3 [6] 6 7 6 6 7 6 4 3

249  
Moderato

Oboe I, II

Corno I, II  
in Do/C

Clarino I, II  
in Do/C

Tromba I, II  
in Do/C

Timpani  
in Do-Sol/C-G

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

Et u - nam san - - ctam ca - tho - li - cam et a - po - sto - li -

Et u - nam san - - ctam ca - tho - li - cam et a - po - sto - li -

Et u - nam san - - ctam ca - tho - li - cam et a - po - sto - li -

Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li -

5 6 5

253

cam Ec - cle - si - am. Con -

cam Ec - cle - si - am. Con -

cam Ec - cle - si - am. Con -

cam Ec - cle - si - am. Con -

[7 -] 6 [-] 6 5 3 [5 3]

256

The first system of the score shows the piano introduction and accompaniment. It consists of five staves: a single treble staff at the top, followed by three staves grouped by a brace on the left, and a single bass staff at the bottom. The music is in 4/4 time and begins with a key signature of one sharp (F#). The introduction features a series of chords and moving lines in the treble and bass, with some sixteenth-note patterns in the upper staves.

The second system of the score continues the piano accompaniment. It consists of five staves: a single treble staff at the top, followed by three staves grouped by a brace on the left, and a single bass staff at the bottom. The music continues with similar patterns to the first system, featuring chords and moving lines in the treble and bass, with some sixteenth-note patterns in the upper staves.

fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

fi - te - or u - num ba - ptis - ma in re - mi - si - o - nem pec - ca - to - rum.

fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

fi - te - or u - num ba - ptis - ma in re - mi - si - o - nem pec - ca - to - rum.

6 [—] 7 [-] 6 [-] 6 3 7 [—] 6 6 6 5

260

Et ex-spe - cto, et ex-spe - cto re - sur - re - cti -

Et ex-spe - cto, et ex-spe - cto re - sur - re - cti - o - nem, re-sur-re-cti -

Et ex - spe - cto, et ex - spe-cto re-sur - re - cti -

Et ex-spe - cto, et ex-spe - cto re - sur - re - cti - o - nem, re-sur-re-cti -

[8 3 3 3] [8 3 3] 5 6 5 9 [-] 6 5 9 [-] 6 5 9 [-] 6

## Adagio

264

o - nem mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum.

o - nem mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum.

o - nem mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum.

o - nem mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum.

8 7 5      b8      b7 5 4      3      b6 4      b6 4      b7



## Allegro

Ob. I 270

Ob. II

Et vi-tam ven-tu-ri, ven-tu - ri sae-cu-li. A - - men. Et vi - - tam ven-tu - ri sae-cu-li.

Et vi - tam ven - tu-ri, ven - tu - ri sae-cu-li.

senza B.

280

A - - men. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li. A - men, a - - men,

A - - men. Et vi - - tam ven - tu - ri sae - cu - li. A - men, a - men. Et vi - tam ven -

Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li. A - - men. Et vi - -

Et vi - tam ven -

con B.

289

a - men, a - men, a - - men. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li.  
 tu - ri, ven - tu - ri sae - cu - li. A - men, a - men. Et vi - tam ven - tu - ri sae - cu - li —  
 tam ven - tu - ri sae - cu - li. A - men, a - men. Et vi - tam ven - tu - ri sae - cu - li. A -  
 tu - ri, ven - tu - ri sae - cu - li. A - - men, a - men, a - men, a - men, a - men,

Figured bass: 6 5, 6 6, 6 4 3, 6 5, [8 3], 6, 4 2, 6, 4 2, 6, 6 4, 6 8 7

298

307

tr. tr. tr.

tr. tr. tr.

Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,

A - - men, a - - men, a - - - - - men, a - - - - - men. Et vi - tam ven - tu -

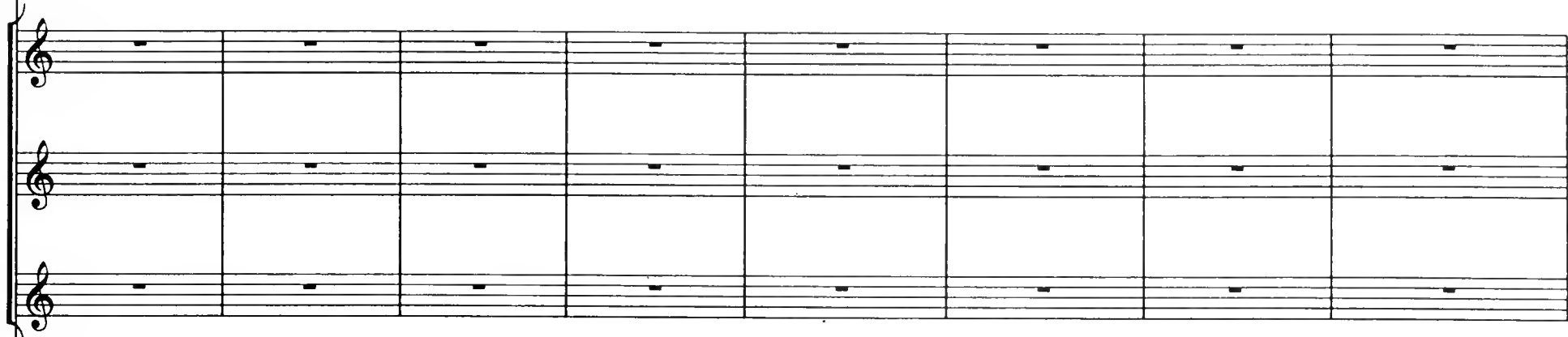
A - - - - - men. Et vi - tam ven - tu - ri, ven - tu - ri,

- - - - - men, a - men.

senza B.

5 3 5 3 5 3 8 3 3 3 3 3 3 8 7 6 8 7 6 7

315



323

The musical score consists of several staves. The top two staves are for the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The middle section contains four vocal staves. The first two vocal staves have lyrics in Latin, and the last two have lyrics in English. The piano accompaniment includes various musical notations such as notes, rests, and accidentals.

men, a - men, a - men, a - - men, a - men, a - men,

- men, a - - men, a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men, a - - men,

Et vi - tam ven - tu - ri, et vi - tam ven - tu - ri, et vi - tam ven - tu - ri, ven -

*con B.*

6 5 6 6 5 6 6 5 6 6 5 6 6 5



330

ven-tu-ri sae - cu-li. A - - men.

Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li. A - -

a - - men, a - men, a-men. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li. A - -

tu - ri sae - cu - li. A - men, a - men, a - - men, a - - men,

6 6 7 6 6 5 [b]6 5 7 6 4 7 6 4 [-] 6 [-] 7 6 5

339

tr

tr

tr

tr

Et vi - tam ven - tu - ri, ven - tu - ri sae - cu-li. A -

- men. Et vi - tam ven - tu - ri sae - cu-li. A - men, a - men,

men, a - men, a - men, a - men, a - men, a - men,

a - men, a - men. Et vi - tam ven - tu - ri sae - cu-li.

[8 3 3 3 3 3 3] 5 6 2 6 - 6 7 [-] 6 5 [8 3 3 3 3 3] 6 5

347

The musical score consists of two systems of piano accompaniment and four vocal staves. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal parts enter in measure 347 and continue through measure 356. The lyrics are 'amen, amen, amen, amen, amen, amen.' and are distributed across the four vocal staves. Fingerings are indicated for the piano part and the first vocal staff.

Lyrics:

- - - men, a - - men, a - men, a - men, a - men, a - - men, a - - men.

a - - men, a - men, a - - men, a - men, a - men, a - men, a - - men, a - - men.

a - - men, a - - men, a - - men, a - men, a - men, a - men, a - - men, a - - men.

A - - - men, a - - men, a - men, a - men, a - men, a - - men, a - - men.

Fingerings:

6 5 7 5 8 7 6 5 5 4 3

## SANCTUS

Adagio

Oboe I, II *f*

Corno, I II *f*  
in Do/C

Clarino I, II *f*  
in Do/C

Tromba I, II *f*  
in Do/C

Timpani *f*  
in Do-Sol/C-G

Violino I *f*

Violino II *f*

Viola *f*

Soprano *f* Tutti  
San - - - ctus, San - - - ctus,

Alto *f* Tutti  
San - - - ctus, San - - - ctus,

Tenore *f* Tutti  
San - - - ctus, San - - - ctus,

Basso *f* Tutti  
San - - - ctus, San - - - ctus,

Bassi ed Organo *f*

*simile*

San-ctus Do - minus De - us Sa - ba - oth, Do - minus De - - us Sa - - - ba - oth.

San-ctus Do - minus De - us Sa - ba - oth, Do - - - minus De - us Sa - ba - oth.

San-ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - - - ba - oth.

San-ctus Do - minus De - us Sa - ba - oth, Do - minus De - us, De - us Sa - ba - oth.

*senza B.* *con B.*

6[-] 6[-] 6[-] 6[-] 6[-] 7[-] 6[-] 6[-] 6[-] 4/2 7

7

*a 2* *tr* *tr* *tr* *a 2* *tr*

*p* *p* *f* *p* *f*

Ple - ni sunt cae - li, sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra glo -

Ple - ni sunt cae - li, sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra, ple - ni,

Ple - ni sunt cae - li, sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra, ple - ni,

Ple - ni sunt cae - li, sunt cae - li et ter - ra, ple - ni sunt cae - li et ter - ra glo -

5 6 — 9 6 — 6 6 5 6 —  $\left[ \begin{smallmatrix} 5 \\ 3 \end{smallmatrix} - \right]$  6 6 [-] 6 [-]

16

*p* *p*

- ri - a tu - a, glo - ri - a tu - a, ple - ni sunt cae - li, sunt cae - li et

ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a tu - a, ple - ni, ple - - - ni sunt cae - li et

ple - ni sunt cae - li et ter - ra glo - ri - a, glo - ri - a tu - a, ple - ni sunt cae - li, sunt cae - li et

- ri - a tu - a, glo - ri - a tu - a, *senza B.*

6 [—] 6  $\frac{6}{5}$  [—] 7 [—] 6  $\frac{5}{4}$  3 2 6 6 5 2 6

[illegible]



41

san-na, ho-san-na in ex-cel-sis. Ho-san - na, ho-san - na, ho-san - na in ex-celsis. Ho-sanna, ho-sanna,

san-na, ho-san-na in ex-cel-sis. Ho-san - na, ho-san - na, ho-san - na in ex-celsis. Ho-sanna, ho-sanna, ho-

Ho-san - na, ho-san - na, ho-san - na in ex-celsis. Ho-sanna, ho-sanna, ho-

Ho-san - na, ho-san - na, ho-san - na in ex-celsis. Ho - san - na,

6 — 7 6 6 5 6 5 f 6 — 6 [ ] # 6 [ ] # 6 5 6 4 3 b5 —

46

ho-san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel - sis, in ex-cel - sis.

san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel - sis, in ex-cel - sis.

san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel - sis, in ex-cel - sis.

ho - san - na in ex-cel - sis. Ho-san - na in ex-cel - sis, in ex-cel - sis.

7 6 - 6 6 5 [ ] 5 4 3 5 6 [ ] 7 6 - 7 6 - 7 6 6 - 6 6 5 3 6 6 5 3



BENEDICTUS

Allegro moderato

Violino I

Violino II

Viola

Soprano solo

Alto solo

Tenore solo

Basso solo

Bassi ed Organo

*f* *simile* *p* *f* *p* *f* *p* *Solo* *f* 6 6 7 7 7 2 6 6 5 *p*

4

ne-di-ctus qui ve-nit in no-mi-ne Do-mi-

Be-ne-di-

Be-ne-di-ctus qui ve-nit in no-mi-ne

Be-ne-di-ctus qui

6 6 7 7 7 2 6 4 7 Org.: tasto solo 2 5 6 4 [7]

8

ni. Be - ne - di - ctus qui ve - nit in no - mine Do -

ctus qui ve - nit in no - mine Do - mi - ni. Be - ne - di - ctus qui

Do - mi - ni, qui ve - nit in no - mine Do - mi - ni. Be - ne - di - ctus qui ve - nit

ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui

*Org.: tasto solo* 6 [-] 7 [-] 6 [-] 7 [-] 6 [-] 7 [-] 6 [-]

12

- mi - ni, in no - mine Do - mi - ni.

ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui ve - nit in

in no - mi - ne, no - mi - ne Do - mi - ni.

ve - nit in no - mi - ne Do - mi - ni.

7 [-] 6 [-] 7 [-] 6 [-] 6 5 4 3 7 - 6 5 [-] 6 [-] 8 4 7

16

Be - - - ne - di - ctus, be - ne - - di - ctus, be - - - ne -

no - mi - ne Do - - - mi - ni.

Be - ne - di - ctus qui ve - - - nit in no - mine Do - mi - ni.

Be - - - ne - di - ctus, be - ne - di - - -

6 [—] 6 [-] 6 5 8 7 5 6 — 5 6 6

20

di - - - ctus qui ve - nit in no - - - mi - ne Do - mi - ni. Be - ne - di - ctus qui ve - nit

Be - - - ne - - di - - ctus qui ve - nit, qui ve - nit in

Be - - - ne - - di - - ctus, be - ne - di - ctus qui ve - nit in

- - - ctus, be - ne - di - ctus, be - ne - di - ctus qui ve - nit

senza B. con B.

6 5 6 6 6 6 6 5 5 7 5 7

24

in no-mine, no-mine Do - mi - ni, in no - mi - ne Do - mi - ni.  
 no - - mine, no-mine Do - mi - ni, in no-mine Do - mi - ni.  
 no - - mine, no-mine Do - mi - ni, in no - mi - ne Do - mi - ni.  
 in no-mine, no-mine Do - mi - ni, in no - mi - ne Do - mi - ni.

5 7 5 3 5 6 6 6 6 5 6 6 6 7 6 7 [1 1 1 1 1 1] *attacca*

*Moderato*  
29

Oboe I, II  
 Corno I, II in Do/C  
 Clarino I, II in Do/C  
 Tromba I, II in Do/C  
 Timpani in Do-Sol/C-G  
 Violino I  
 Violino II  
 Viola  
 Soprano  
 Alto  
 Tenore  
 Basso  
 Bassi ed Organo

*f* *tr* *p* *f* *p* *f* *Tutti* *Solo*  
 Ho-san-na in ex-cel - sis. Ho-san-na, ho - san-na, ho - san-na  
 Ho-sanna in ex-cel - sis. Ho-san-na in ex-cel - sis. Ho-san-na, ho - san-na, ho - san-na  
 Ho-san-na in ex-cel - sis.  
 Ho-san-na in ex-cel - sis. *Solo*  
 Solo *p* *f* *Tutti* *Solo*  
 6 6 6 [4] 7 6 [6] 6 6 8 [b] 7 5 5 [—] 6 — 7 6 6 5 9 8 — 7

[illegible]

37

ho-san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel - sis, in ex-cel - sis.

san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel - sis, in ex-cel - sis.

san-na in ex-cel - sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel - sis, in ex-cel - sis.

ho - - - san - - - na in ex-cel - - - sis. Ho-san - na in ex-cel - sis, in ex-cel - sis.

7 6 - 6 6 5 [-] 5 3 5 6 [-] 7 6 - 7 6 - 7 6 6 - 6 6 5 4 3 6 6 5 4 3



AGNUS DEI

| tr | ..... |
[illegible]



12

mun-di: mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re no-bis,  
 Mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re no-bis,  
 Mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re no-bis,  
 Mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re no-bis

Chord symbols:  $\frac{6}{b5}$  [-],  $b$  [-],  $\frac{b6}{4}$  [-],  $\frac{6}{3}$  [-],  $\frac{6}{45}$  [-],  $[b5]$ ,  $\frac{7}{4}$ ,  $[b5]$ ,  $\frac{7}{4}$ ,  $\frac{6}{5}$  [-]

18

bis.  
 bis.  
 bis.  
 bis.

Solo  
 A-gnus De-i, qui tol-lis pec-ca-ta, pec-

Chord symbols:  $\frac{8}{3}$  3 3 3,  $\frac{6}{3}$  3 3 3,  $\sharp$  4 6 [-],  $\frac{4}{2}$  9 - 7 [-],  $\frac{8}{3}$  3 3 3 3 3 3,  $\frac{3}{2}$  6 [-],  $\frac{4}{9}$  [-],  $\frac{7}{5}$  [-],  $\frac{7}{5}$  [-],  $\frac{7}{5}$  [-]

ca - ta, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis, mi - se - re - re no -

7 [—] 7 [—] 7 6 [-] 5 [h] 7 4 [—] 6 [-] 6 5 7 [-] b6 5 b6 [—] b7 6 5 3

30

bis. A - gnus De - i, qui tol - lis pec - ca - ta mun -

bis. A - gnus De - i, qui tol - lis pec - ca - ta mun -

bis. A - gnus De - i, qui tol - lis pec - ca - ta mun -

bis. A - gnus De - i, qui tol - lis pec - ca - ta mun -

8 3 3 3 6 3 3 3 3 6 6 9 4 - b5 b7 8 3 3 3 3 3 3 3 6 6 9 4 - 5 7 6 4 - 5 7

35

di, A - gnus De - i, qui tol - lis pec - ca - ta, pec -

di, A - gnus De - i, qui tol - lis pec - ca - ta, pec -

di, A - gnus De - i, qui tol - lis pec - ca - ta, pec -

di, A - gnus De - i, qui tol - lis pec - ca - ta, pec -

6/5 [ ] 5/b [ ] b6/4 [ ] 5/4 [ ] 6/b5 [ ] [b5] 7 [b] [b5] 7 [b] [b5] 7 [b]

41

Allegro

ca - ta mun - di:

ca - ta mun - di:

ca - ta mun - di:

ca - ta mun - di:

Solo

do - na no - bis pa - cem,

Solo

6 4/2 [ ] 7 [ ] #

p 6 [6] 6/4 [-] 5/3 [-] 6 [-] 6 6

[illegible]

no - bis pa - cem, do - na no - bis

no - bis pa - cem, do - na no - bis

no - bis pa - cem, do - na no - bis

no - bis pa - cem, do - na no - bis

Solo Tutti

[5 3] 6 [-] 6 [-] 5 [-] 6 6 7 6 6 7 6

pa - cem, do - na no - bis,

pa - cem, do - na no - bis,

pa - cem, do - na no - bis, do - na no - bis,

pa - cem, do - na no - bis, do - na no - bis,

Solo Tutti

47 6 6 5 5 6 6 7 4+ 2 7 4+ 2



83

do - na no - bis pa - - cem, do -

do - na no - bis pa - - cem, do -

do - na no - bis pa - - cem, do -

do - na no - bis pa - - cem, do - na no - bis, no - bis pa - - cem, do - na

7 6 7 6 6 6 5 6 5 [-] 6 6 6 5 6 6 7 #

92

na no - - bis, do - na no - bis pa - - cem, do - na

na no - - bis, do - na no - bis pa - - cem,

na no - - bis, do - na no - bis pa - - cem,

no - bis, do - na no - bis, do - na no - - bis pa - - cem,

4 2 7 # 4 2 7 [-] 6 5 [-] [5 -] 6 [-] 6 [-] 5 #

100

no - bis, no - bis pa - cem, do - na no - bis, do - na no - bis, do - na no - bis

do - na no - bis, do - na no - bis, do - na no - bis

do - na pa - cem, do - na no - bis

do - na no - bis, do - na no - bis, do - na no - bis

6 6 6 4 [-] 5 3 [-] 6 [-] 6 6 6 4 [-] 5 3 [-] 6 7

109

pa - cem, pa-cem, do - na no - bis, do - na no - bis pa -

pa - cem, pa-cem, do - na no - bis, do - na no - bis pa -

- bis pa-cem, do - na no - bis, do - na no - bis pa -

pa - cem, do - na no - bis, do - na no - bis, do - na no - bis pa -

6 6 7 6 5 4 3 b7 3 4 2 b7 3 4 2 b7 3 6 5 4 3



118

fp fp fp fp f

fp fp fp fp f

fp fp fp fp f

cem, do - na no - bis, do - na no - bis pa - cem,

cem, do - na no - bis, do - na no - bis pa - cem,

cem, do - na no - bis, do - na no - bis pa - cem,

cem, do - na no - bis, do - na no - bis, do - na no - bis pa - cem,

$\flat 7 \begin{smallmatrix} \text{---} \\ 3 \end{smallmatrix}$   $\frac{4}{2}$   $\flat 7 \begin{smallmatrix} \text{---} \\ 3 \end{smallmatrix}$   $\frac{4}{2}$   $\flat 7 \begin{smallmatrix} \text{---} \\ 3 \end{smallmatrix}$   $\frac{7}{4}$   $\frac{6 \text{---} 6 \text{---} 5}{5 \text{---} 4 \text{---} 3}$

127

do - na no - bis pa - cem, pa - cem, pa - cem.

do - na no - bis pa - cem, pa - cem, pa - cem.

do - na no - bis pa - cem, pa - cem, pa - cem.

do - na no - bis pa - cem, pa - cem, pa - cem.

$\flat 7 \begin{smallmatrix} \text{---} \\ 3 \end{smallmatrix}$   $\frac{7}{4}$   $\frac{6 \text{---} 6 \text{---} 5}{5 \text{---} 4 \text{---} 3}$  6 6 7 6 6 7



# BACH · MOZART · SCHUBERT

## Messenkompositionen / Mass Compositions

Dirigierpartituren, Aufführungsmateriale und Klavierauszüge mit dem Urtext der Neuen Gesamtausgaben  
Full Scores, Performance Materials and Vocal Scores with the Urtext of the new complete editions

### Johann Sebastian Bach

#### Lutherische Messen / Lutheran Masses

##### **Missa in F-dur / in F major BWV 233**

BA 5182 / Carus 40.431

Klavierauszug / Vocal Score BA 5182a / Carus 40.431/03

##### **Missa in A-dur / in A major BWV 234**

BA 5183 / Carus 40.432

Klavierauszug / Vocal Score BA 5183a / Carus 40.432/03

##### **Missa in g-moll / in G minor BWV 235**

BA 5184 / Carus 40.433

Klavierauszug / Vocal Score BA 5184a / Carus 40.433/03

##### **Missa in G-dur / in G major BWV 236**

BA 5185 / Carus 40.434

Klavierauszug / Vocal Score BA 5185a / Carus 40.434/03

### Wolfgang Amadeus Mozart

##### **Missa in c-moll / in C minor (»Waisenhaus-Messe«) KV 139 (47<sup>a</sup>)**

BA 4858 / Carus 40.614

Klavierauszug / Vocal Score BA 4858a / Carus 40.614/03

##### **Missa in C-dur / in C major (»Credo-Messe«) KV 257**

BA 4859 / Carus 40.616

Klavierauszug / Vocal Score BA 4859a / Carus 40.616/03

##### **Missa longa in C-dur / in C major KV 262 (246<sup>a</sup>)**

BA 4853 / Carus 40.627

Klavierauszug / Vocal Score BA 4853a / Carus 40.627/03

##### **Missa in C-dur / in C major KV 258**

BA 4851 / Carus 40.628

Klavierauszug / Vocal Score BA 4851a / Carus 40.628/03

##### **Missa in C-dur / in C major (»Orgelsolo-Messe«) KV 259**

BA 4852 / Carus 40.628

Klavierauszug / Vocal Score BA 4852a / Carus 40.628/03

##### **Missa in C-dur / in C major (»Krönungs-Messe«) KV 317**

BA 4880 / Carus 40.618

Klavierauszug / Vocal Score BA 4880a / Carus 40.618/03

##### **Kyrie in d-moll / in D minor KV 341 (368<sup>a</sup>)**

BA 4702 / Carus 40.054

Klavierauszug / Vocal Score BA 4702a / Carus 40.054/03

### Franz Schubert

##### **Messe in F-dur / in F major D 105**

BA 5624 / Carus 40.656

Klavierauszug / Vocal Score BA 5624a / Carus 40.656/03

##### **Missa in C-dur / in C major D 452**

BA 5622 / Carus 40.658

Klavierauszug / Vocal Score BA 5622a / Carus 40.658/03

##### **Missa in B-dur / in B flat major D 324**

BA 5621 / Carus 40.657

Klavierauszug / Vocal Score BA 5621a / Carus 40.657/03

##### **Messe in As-dur / in A flat major D 678**

2. Fassung, Cum Sancto Spiritu-Fuge der 1. Fassung im Anhang  
2. version, Cum Sancto Spiritu-Fuge of the first version in  
the Appendix

BA 5623 / Carus 40.659

Klavierauszug / Vocal Score BA 5623a / Carus 40.659/03

Gemeinschaftsproduktion / Published jointly by  
Bärenreiter Kassel · Basel · London · New York Carus-Verlag Stuttgart